

Bloodwars Magazine

April 2008 Issue Twenty Seven

The Magazine for Graffiti Writers & Street Lovers

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Issue #27 Dedicated to
DIAR DTC
(PATH TO RECOVERY)



Bloodwars Magazine





FORWARD

Bloodwars is a Pdf Magazine. Print it out pass it along. Bloodwars intention is to expose the various forms and styles of Street Bombing and what ever else I find stimulating out in the world.

SUBMIT

If you would like to contribute to Bloodwars (don't send files) first please send an email and I will get back to you. Submit photos of what you would like to see in Bloodwars: graffiti, stencil, sticker, or what jerks your head back for a second look. Social Commentary is welcomed.

bloodwars@sfaustina.com

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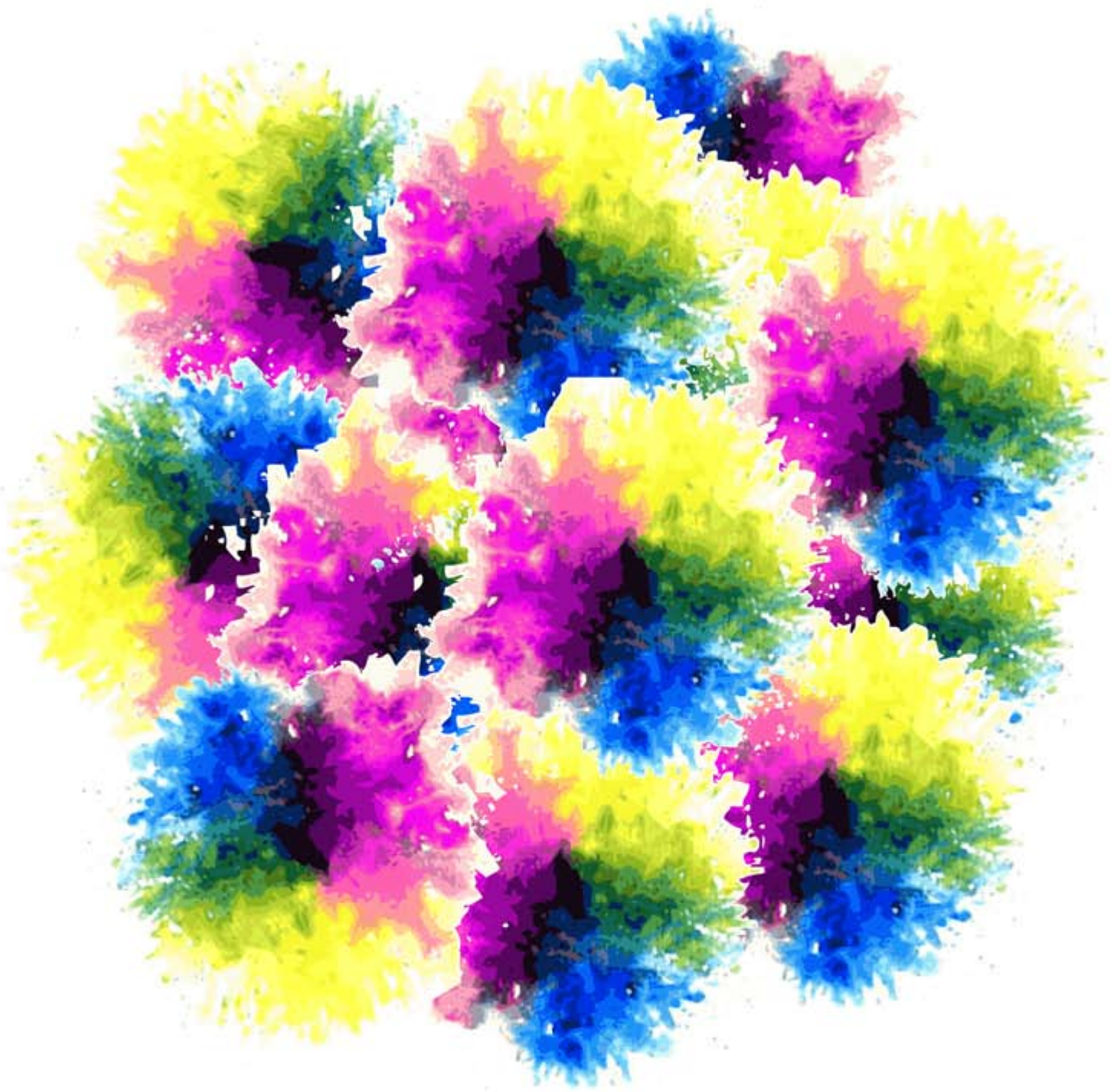
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This is a little piece of my world and me thank you for looking. sf*

Text* Found graffiti newspaper articles.

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The Symptoms

CLEAR CHANNEL



12'x25' 001465

CLEAR CHANNEL



#340207 12'x25' 001466

Handwritten graffiti on a dark surface, including the words "DeDee", "GPOW", and "EINER".

LOS ANGELES MTA









LIND

RAIN

Edgemar farms

DAIRY FC

STOP

LIQU



Gangs, libraries and Ohjae, too

Normally, I don't pay a whole lot of attention to the arguments in newspaper opinion pages. While I think we've got a good crew over at Friendly Fire (and I think Mr. O'Connor's blog is really, really cool), in most publications, the opinion page is a snapshot of what's wrong with political discourse today. Generally, the columns and the letters to the editor on any subject, from taxes to the war to immigration, are just variations on "Conservatives are good and liberals are bad!" with "Liberals are good and conservatives are bad!" as the counterpoint. Whatever the issue, it seems to inevitably devolve into a war of bumper sticker slogans where conservatives tell us that Bill Clinton was a pervert, while liberals will counter with the claim that George W. Bush either isn't very smart or he's a liar. Both sides point fingers, play loose with the facts and generally seem uninterested in actually fixing whatever the dispute is, preferring instead to belittle anyone who doesn't agree with them. And that gets us absolutely nowhere. This is all a long-winded way of setting myself up to get sucked into the same nasty game. This morning, while enjoying some peppers and eggs, I happened across a column in our own pages by Doug McIntyre, normally a radio host for KABC.com. The headline "Gangs have our libraries under siege" caught my eye, so I continued on. First, let me say that I'm not a talk radio listener, so I don't know a whole lot about Mr. McIntyre or his show. Judging from his biography and some of the things he has posted on his Web site, it sounds like we agree on some issues and part ways on others. I will give him credit for having a nuanced variety of opinions you don't normally hear from commentators, nor does he seem to be as shrill as some of his contemporaries. So, with that in mind, I have to respectfully disagree with his argument. Mr. McIntyre throws out some stats about how Los Angeles has recorded 1,500 incidents in the past 18 months, with "an obscenely high number of serious assaults by gangbangers, including robberies, beatings and shootings." It appears that he's basing his outrage on this recent article by John L. Mitchell in the Times. He keys in on Mr. Mitchell's descriptions (at least I'm guessing that's where he got it, since he doesn't attribute his facts) of the Mark Twain Library, which he describes as "a free-fire zone, caught in the sinkhole of a city capitulating to gang culture." He likens the situation to Nazi book burning, the Taliban destroying the Buddhas of Bamyan and the destruction of Garfield High's auditorium, allegedly caused by an arsonist.

That's where his facts start to slide, as he blames it on multiple "arsonists," rather than a single, 16-year-old freshman who was apparently upset with a teacher. He says there was "usual public hand-wringing... and little else." I suppose the benefit concert headlined by Garfield alumni Los Lobos at the Gibson Amphitheatre a few weeks ago was just hand-wringing, but that's not the main point of my argument. It's also worth noting, when you click the link on Mr. Mitchell's article above, that most of the incidents mentioned involve things that are merely unpleasant, such as people with bad body odor, creepy, such as public masturbation, or crazy patrons. There are several gang crimes cited-- and they're certainly horrible-- but the article also says that after a bad attack on a Twain patron in August, the library posted a couple security guards and the problem kids moved on. After setting up this introduction, Mr. McIntyre hits this thesis: "The city of Los Angeles has surrendered to the gangs. There are still some small pockets of resistance, a few isolated yelps of protest, but we have largely accepted the degradation of colors, tagging, banging and bling." And, in addition to his library example, Mr. McIntyre hangs his argument on the Anthony Sena mural that Rick wrote, blogged about and video-ed the other day. He insults Mr. Sena, a murdered spray-painter and tattoo artist by referring to him as an "artist" (quote emphasis his) and suggests that the controversial mural represents the full-on invasion of gangsters. He even takes graffiti expert Ed Moreno to task, writing "It saddens me to read LAPD Officer Ed Moreno of the West Valley Division's Gang Impact Graffiti Detail to tell the Daily News he has come to passively accept the unacceptable. Describing the Sena mural, Moreno said: 'Nothing on that wall says gangs.' Everything on that wall says gangs! Everything in Los Angeles says gangs!"

Now I've met and spoken with Officer Moreno several times and I know that he's a





sharp, respected cop and that he did his homework on the mural before speaking to Rick. He interviewed Jeff Measles, the primary artist behind the display, and received assurances that if the mural gets tagged over, there will be no reprisals. Here's a fuller context Moreno's comments from Rick's article that Mr. McIntyre omits: Meanwhile, some support for the mural comes from an unlikely source: graffiti experts, including LAPD Officer Ed Moreno, who works with the West Valley Division's gang impact graffiti detail section. "I've done some research on this guy, Anthony Sena, and from what I've seen in the neighborhood ... this is a piece of art," Moreno said. "I'd rather see a piece of beautiful art like that than a bunch of tagging where these kids come and cross each other out." Moreno said Sena's life also sends a message to other taggers that they can change.

"This guy pretty much transferred from being a tagger to a tattoo artist who was pretty well-respected," he said. "If you look at the mural,

it's a peace mural and dedicated to somebody that was killed." Despite criticism that it glorifies gang culture, Moreno said, "Nothing on that wall says gangs." Mr. Sena, known by the moniker 'Ohjae,' doesn't sound like a perfect citizen, but, if you read Rick's well-balanced piece, you'll see that he'd moved on to achieve success as a legitimate artist. As much as critics want to deny that art can come from a spray can, I've seen it used to sell cars at the LA Auto Show and videogames at E3. In the same way that tattoos migrated from biker gangs' arms onto the backs of squeaky-clean college girls, graffiti art has moved from its strictly sketchy past into the mainstream. That aside, Mr. McIntyre's argument that gangs have taken over all of Los Angeles is simply not true. Looking at the LAPD's most recent stats, there were 5,758 gang-related crimes in Los Angeles through September. While that sounds frightening (Egads! Around 21 each day!), it's also 200 fewer than the city recorded the year before, a 3.4 percent reduction in gang crime. In the West Valley area where Officer Moreno



goes after actual taggers and gangsters with cans of Krylon, gang-related crimes dropped 3.1 percent since last year. Don't get me wrong, any gang crime is unacceptable. And it's an especially emotional sort of law-breaking because gangsters tend to be big, scary-looking guys who operate under seemingly alien codes of conduct. Whenever their bullets miss one another and end up in an innocent neighbor or child playing nearby, the wounds sting even harder because it's unpleasant to think that these guys with tattoos on their faces live in our communities. But if we're going to work together to fight back against gangs' influence, we need reasoned debate, not rhetoric such as this: When schools and libraries become free-fire zones and young lives are snuffed out in front of tattoo parlors with cutesy-pie names making light of smack (Needle Pushers, get it?) and it's considered an honor to have your life memorialized in spray paint on a liquor-store wall, the canary in L.A.'s coal mine is on life support.

If the people of Los Angeles don't act, we'll take our place alongside those who accommodated the book burners in Germany and the Taliban Bud-

dha bombers. We have a choice - library cards or toe tags. What's it gonna be? Cops from Chief Bratton on down will tell you that the key to combating crime is an informed, involved community. If we're going to have that, to really rise up against the gang lifestyle, the community needs to arm itself with facts instead of hysteria. Scaring people out of the library because it's an alleged hotbed of gangsterism, a supposition not borne out by fact, playing up arguments over a painting instead of focusing on real crime and attacking a cop whose expert opinion doesn't square with a narrow thesis will not help bring us any closer to a real solution.



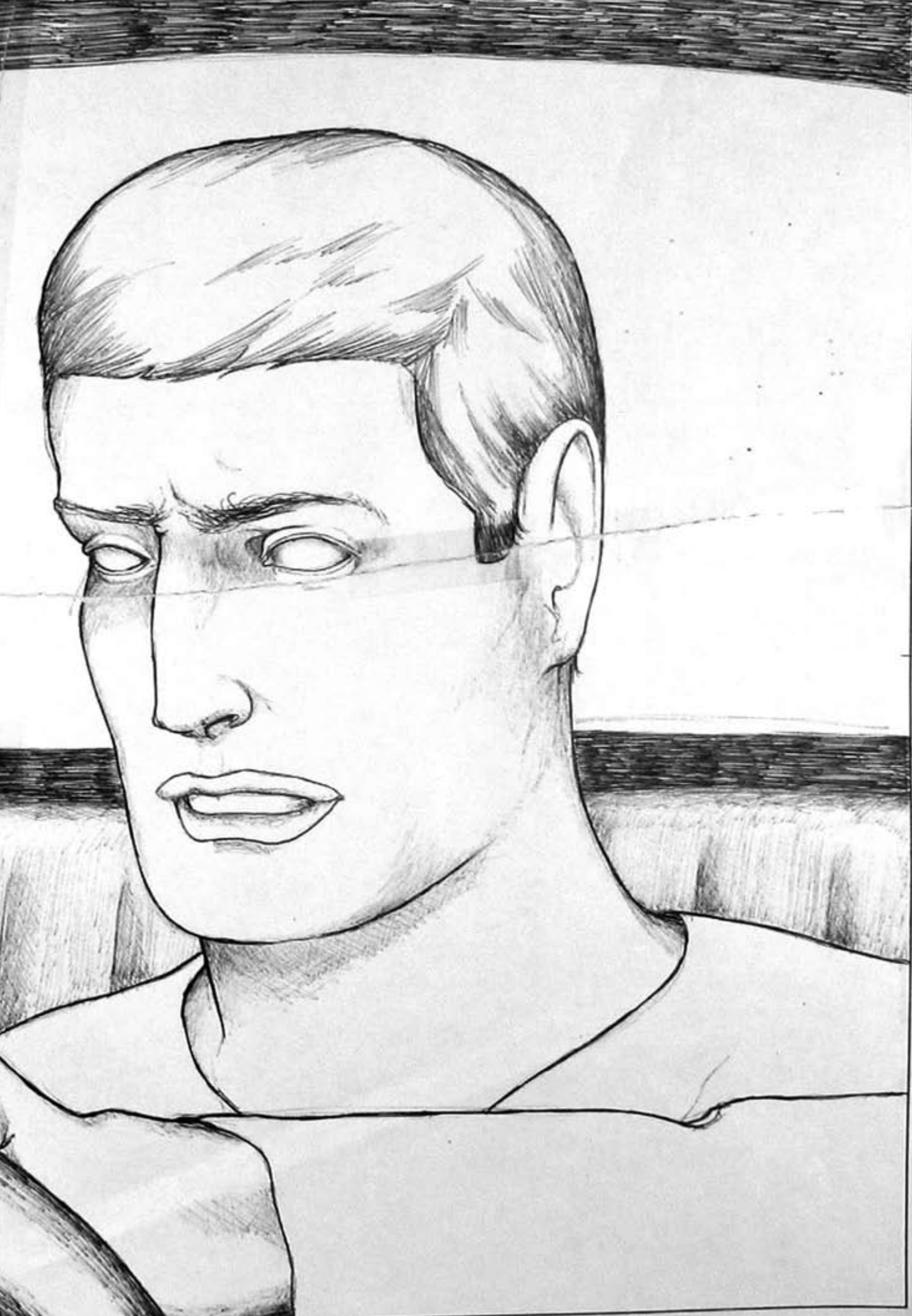


classe



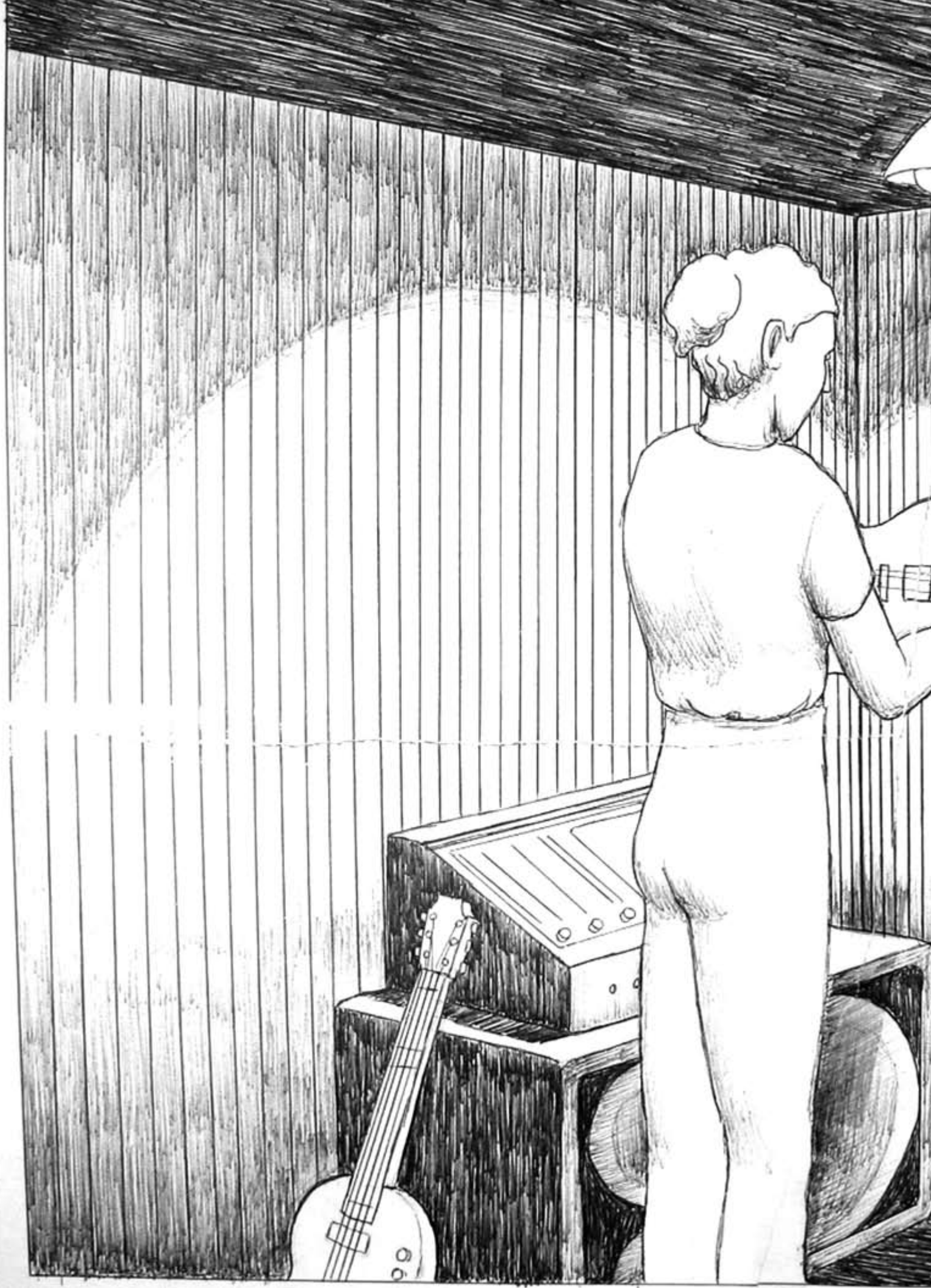
Italian Tragedy

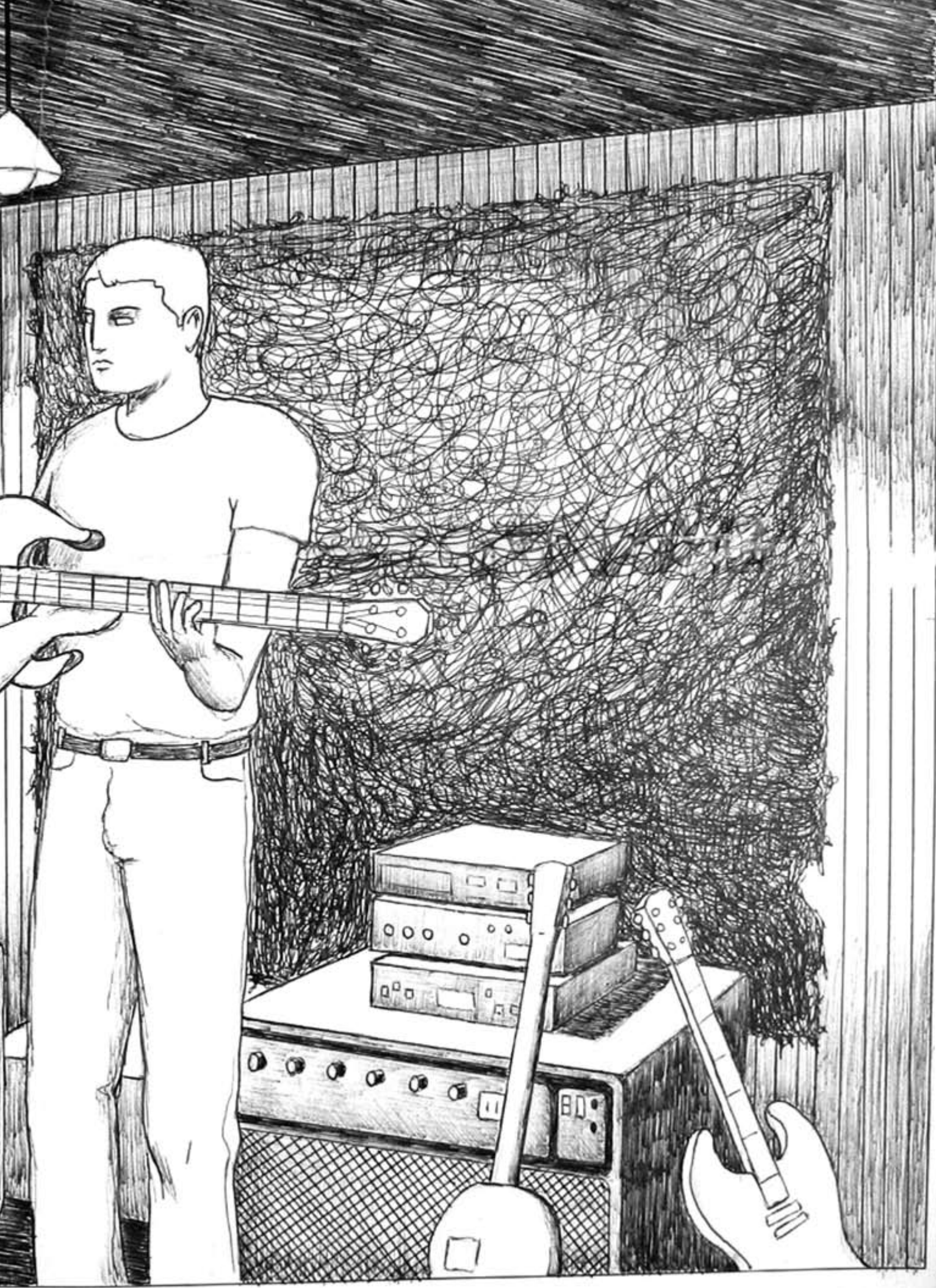
Jeremy Pinc

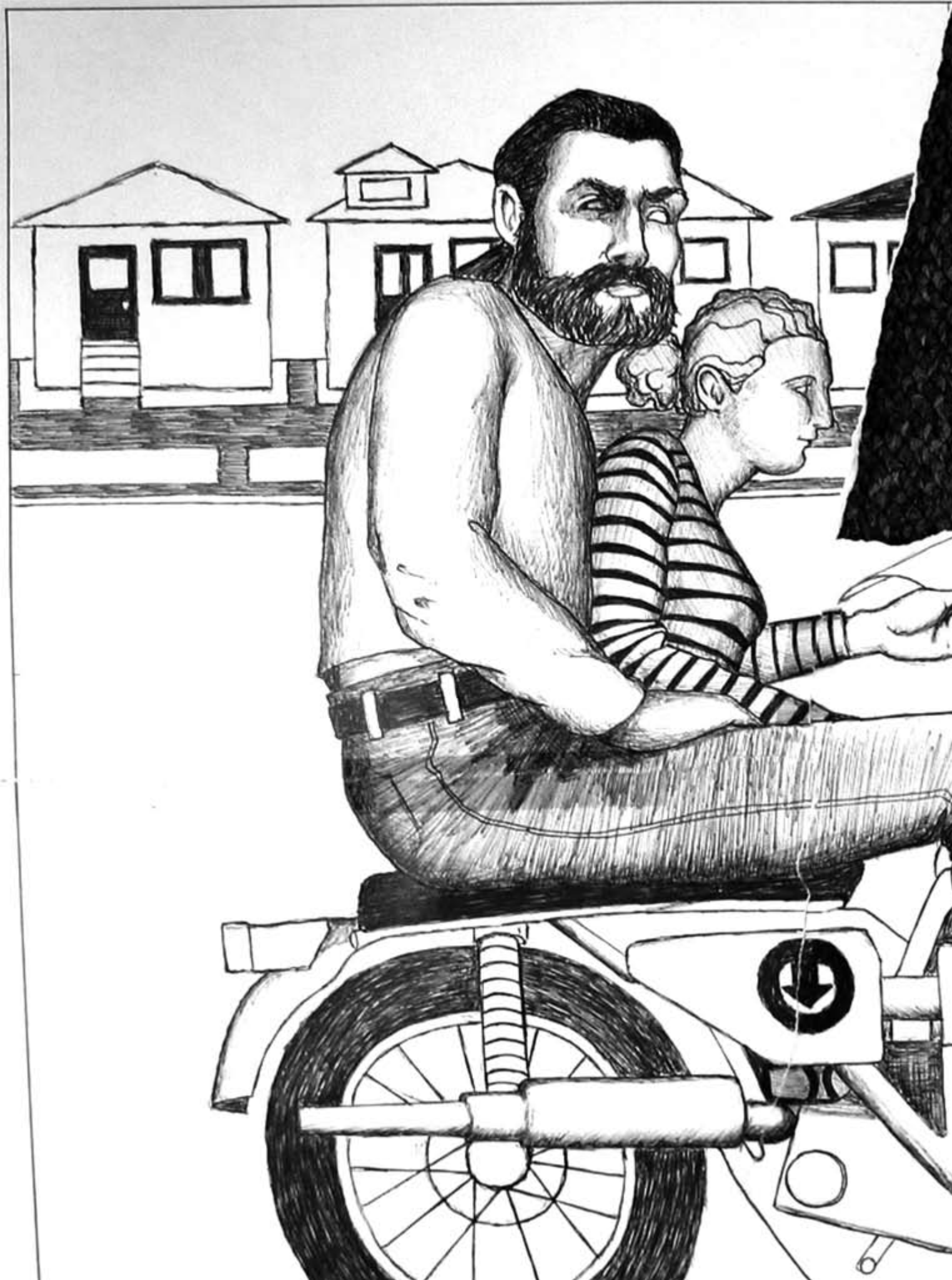


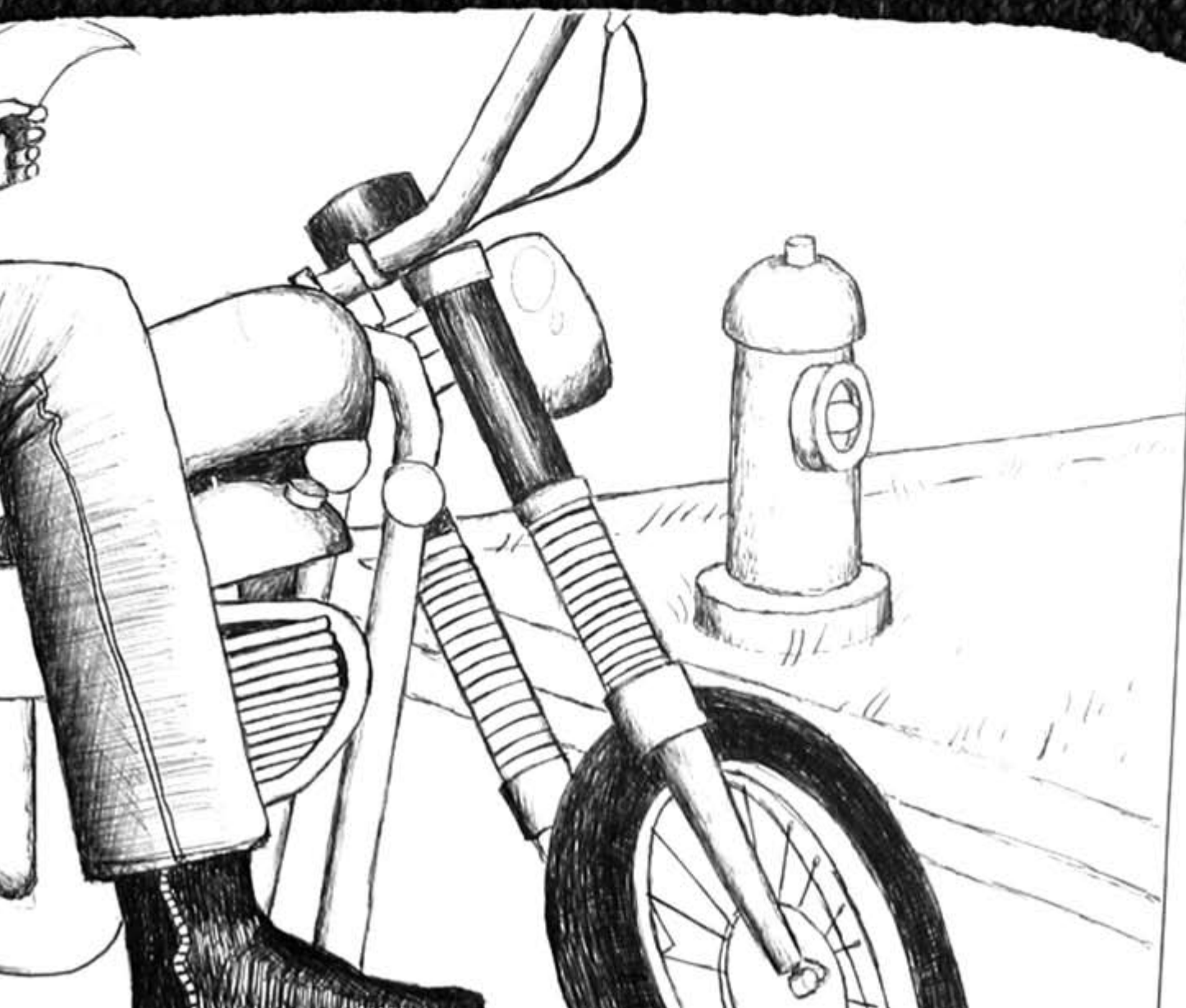
















BEAR'S GUIDE TO GROWING CUCUMBERS





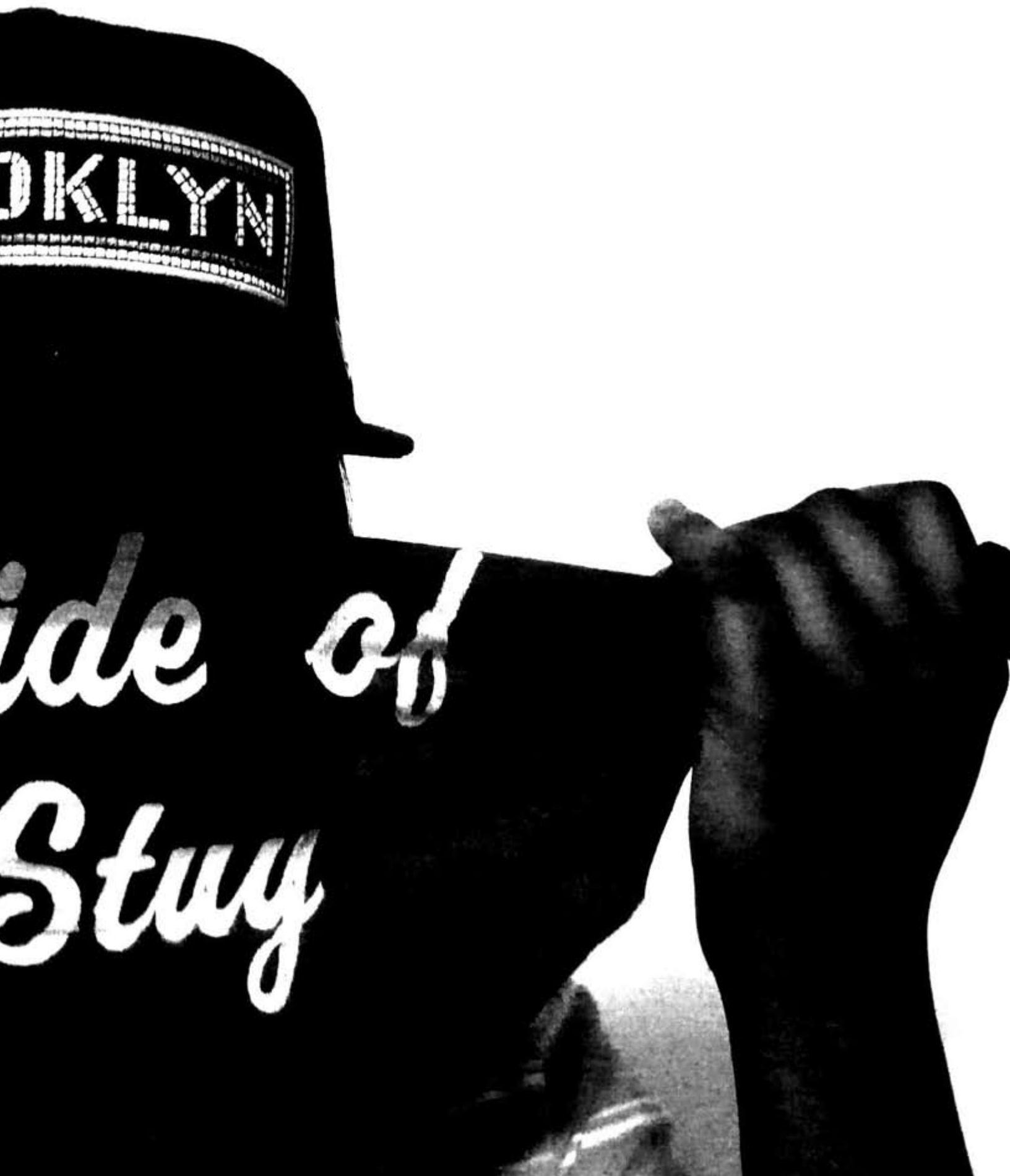


Empire



ADER





BROOKLYN

Side of

Stuy



... "Man One" ...



IT WAS A GRAFFITI ARTIST'S DREAM COME TRUE: 10,000 square feet of concrete and a permit to paint. Families brought their kids to watch as hundreds of muralists, using their own materials and working for free, sprayed technicolor shades on the steep banks of an ugly, manmade riverbed.

Not everyone was pleased, however, with the results of the civic-minded effort, which had the city's blessing but has rekindled debates over whether Los Angeles County should condone a practice it pays millions to combat.

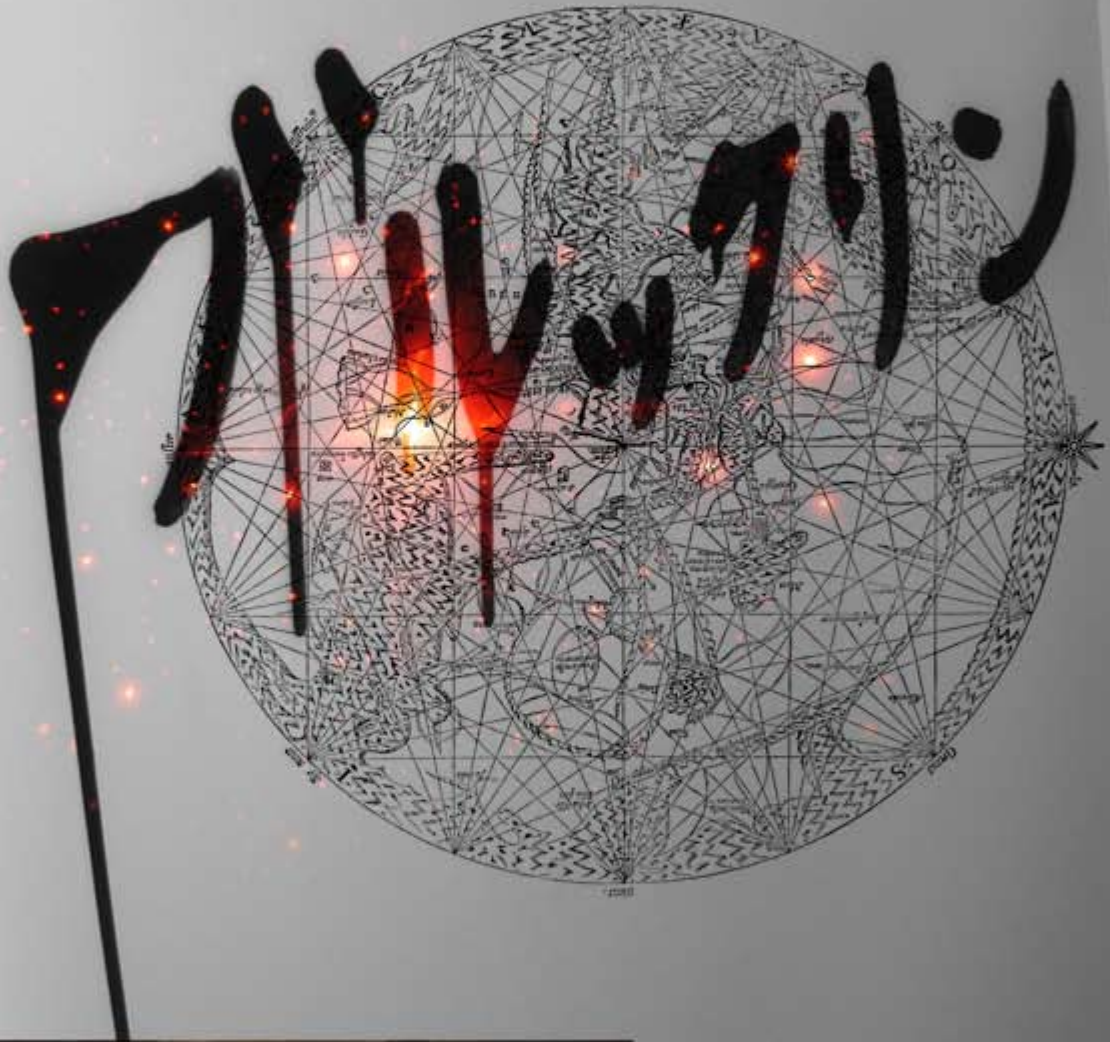
Some politicians protested that parts of the mural are obscene and have attracted gang-related tags in a city where graffiti already mars homes, sidewalks and buildings. The county has given organizers until Wednesday to whitewash the mural, and neither side is backing down. "It would be beautiful if the river went back to its natural state and was actually a river and a park," said Alex Poli, a graffiti artist and gallery owner known as "Man One." "But right now we have concrete walls, so the next best thing is to beautify it with art." The site in question, a concrete canyon where a tributary, Arroyo Seco, meets the Los Angeles River, is surrounded by an industrial neighborhood on the edge of downtown and, like most of the river's 51 miles, is hemmed in by artificial banks to control floods. To obtain the permit from a maze of local governments and regulatory agencies, Poli enlisted the Friends of the Los Angeles River, an environmental organization that works with the multiple agencies that control the river. Poli organized the public art project on a sunny weekend in September, and the artists created a canvas full of bold, abstract graffiti script and some edgy imagery: a sorcerer in a hoodie sweatshirt conjuring a spray can, an angel cradling a man, a pig in a suit smoking marijuana, the Hollywood sign in flames and scantily clad women. County Supervisor Gloria Molina promptly demanded the mural's removal, complaining that some of the images were inappropriate for a public art display near where city planners want to build bike paths. The environmental group's mission is to protect the river, and "this seemed like an odd way to do it," said Roxane Marquez, a Molina spokeswoman.

Marquez said Poli hasn't kept his promise to organize a volunteer touchup crew to keep the surrounding concrete pristine and free of gang tags and extra graffiti. Poli said the politicians don't understand the difference between graffiti and graffiti art, which is exhibited in museums and galleries around the world. "People still have trouble considering it art because we use a spray can," he said. In mid-October, some of the murals were whitewashed without warning. Molina and the Department of Public Works denied involvement, but in December, Molina got the county Board of Supervisors to pass an emergency motion giving the Friends of the Los Angeles River 90 days to paint over the murals or pay up to \$70,000 for their removal. County crews removed about 60 million square feet of graffiti in 2006 at a cost of about \$52 million, county officials have said. The Friends group stands by the idea of having art by the river, spokeswoman Shelly Backlar said. But the organization, which is scrambling to rebuild its stock with the county and the agencies that supervise the river, concedes some of what the artist put into the mural might not belong there. "It's their permit and their event, and we've been pulled in because of the work that we do," Backlar said. "It's not what we thought it would be." City Councilman Ed Reyes, who originally supported Poli's project and authorized the permit, said he regrets that decision because he believes the art has attracted gang members, who have added their tags to the riverbed walls.

The graffiti "spilled out of the river channel, into the sidewalks, onto the handrails, into buildings," Reyes said. "Before it was a neutral place, but now we have clear indicators that rival gangs and taggers are showing up there." More tagging has steadily accumulated at the Arroyo Seco site since last fall. Other artists have primed their own pieces of concrete and added to the project, extending the murals a few dozen yards. Poli condemns taggers but sees the more ambitious work as copycats — students learning from the masters. Tagging increased after parts of the mural were whitewashed, including offensive images directed at Molina and county officials. "The county needs to wake up," said Kalen Ockerman, who paints under the name "Mear One." "The rest of the world is busy paying kids to do this stuff," on album covers and billboards. Poli considered painting over the murals, "because of all the grief." He's also talking to lawyers, hoping that a strongly worded letter will stop the county from billing the environmental group or his gallery. "We did nothing illegal and we had permits," he said. "We're in the business of creating art, not destroying it."









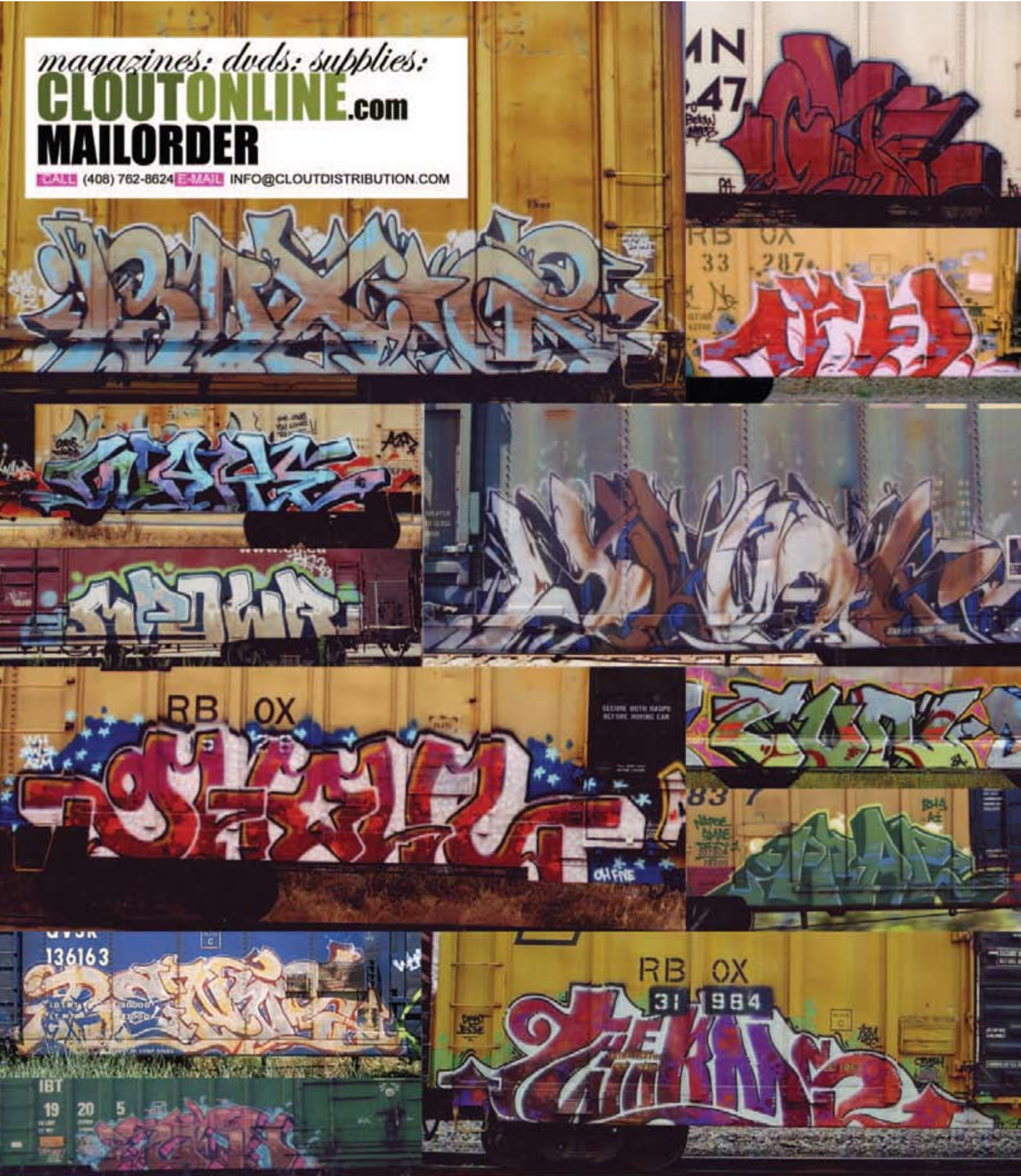


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Swiss Style



At a time when Swiss cities should be putting their best foot forward for the upcoming Euro 2008 competition, major cities are struggling to deal with widespread vandalism from graffiti artists. Suissetraffic.com, a group lobbying for a better urban environment, has called for action to deal with the proliferation of “tags” that have disfigured dozens of buildings in Lausanne. The group has posted dozens of photos on its website to illustrate the extent of the depredations. Both public and private buildings have been hit by the graffiti vandals, who have also scrawled on mailboxes, garbage bins, public benches and traffic signs.

The graffiti has “invaded” the downtown, said Didier Reichenbach, creator of the website. The group has called for the municipality to systematically clean it up as soon as it appears, rather than allowing it to proliferate. Left unchecked, the graffiti engenders a feeling of insecurity and lawlessness, it says. Reichenbach recalls that in 2002 the city provided SFr660,000 in financing to clean up 17,600 square

meters of wall space scarred by the scribbling. Since then, the appearance of public buildings has improved, but not those in the private sphere, he said.

With two months to go before Euro 2008, being jointly hosted by Switzerland and Austria, tourist officials are also concerned about the problem, which seems to have worsened in the past few months. “It harms the image of the city,” said an official from the Lausanne tourist office. Pierre-Alain Matthey, an official from the municipality, acknowledged that the amount of graffiti has grown. But he said the city by law is powerless to deal with those that appear on private property. “The number of tags is down in the public domain,” he said.

The issue has also afflicted property in Geneva, where authorities are considering punishing offenders by making them clean up their handiwork as part of a community service program. The difficulty appears to be in catching culprits in the act. Some law-makers have advocated the expanded use of video surveillance cameras to catch vandals, although this has raised concerns from civil liberty advocates.

SE A
S A BUND
FOLD

THE
SYSTEMS
PRISONERS
FOR NOW...



KyT...



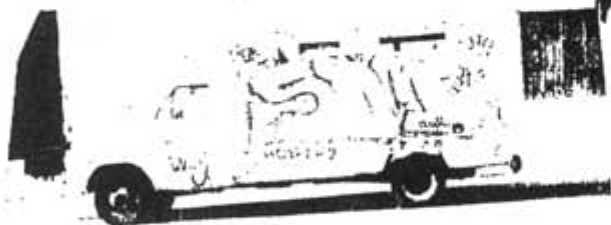


"THE CLASSIC REPRINT"

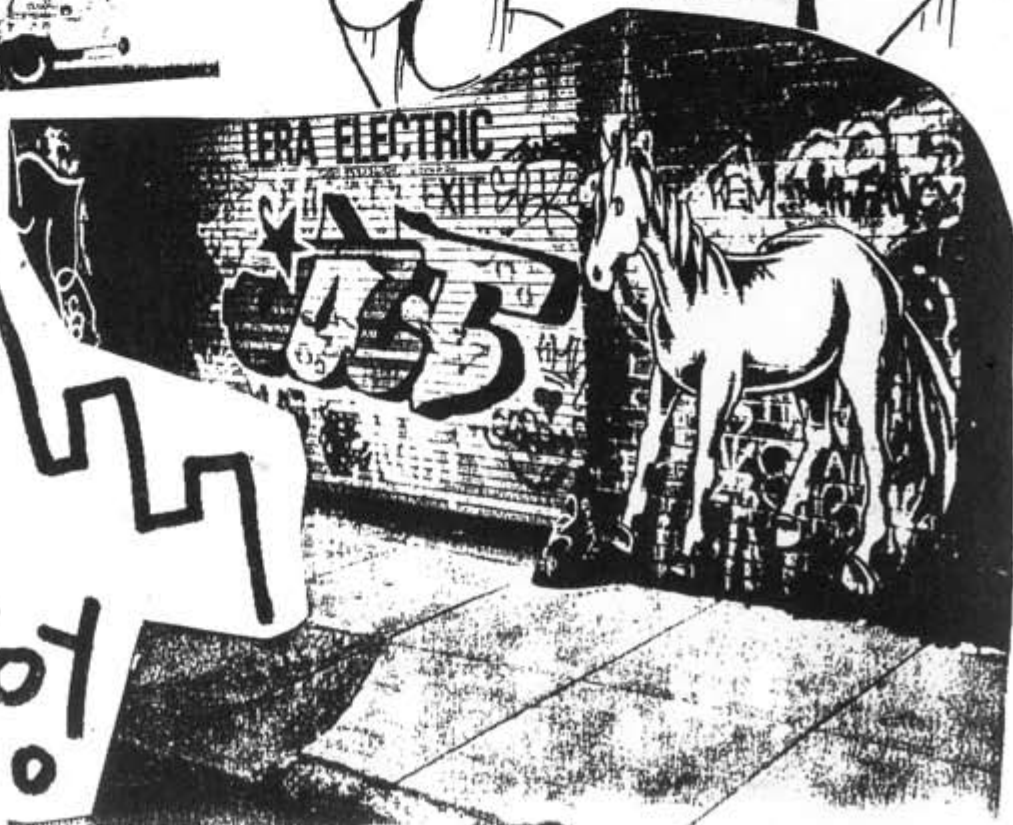
Bloodwars will now feature a reprint
of a classic Graffiti Chap book.

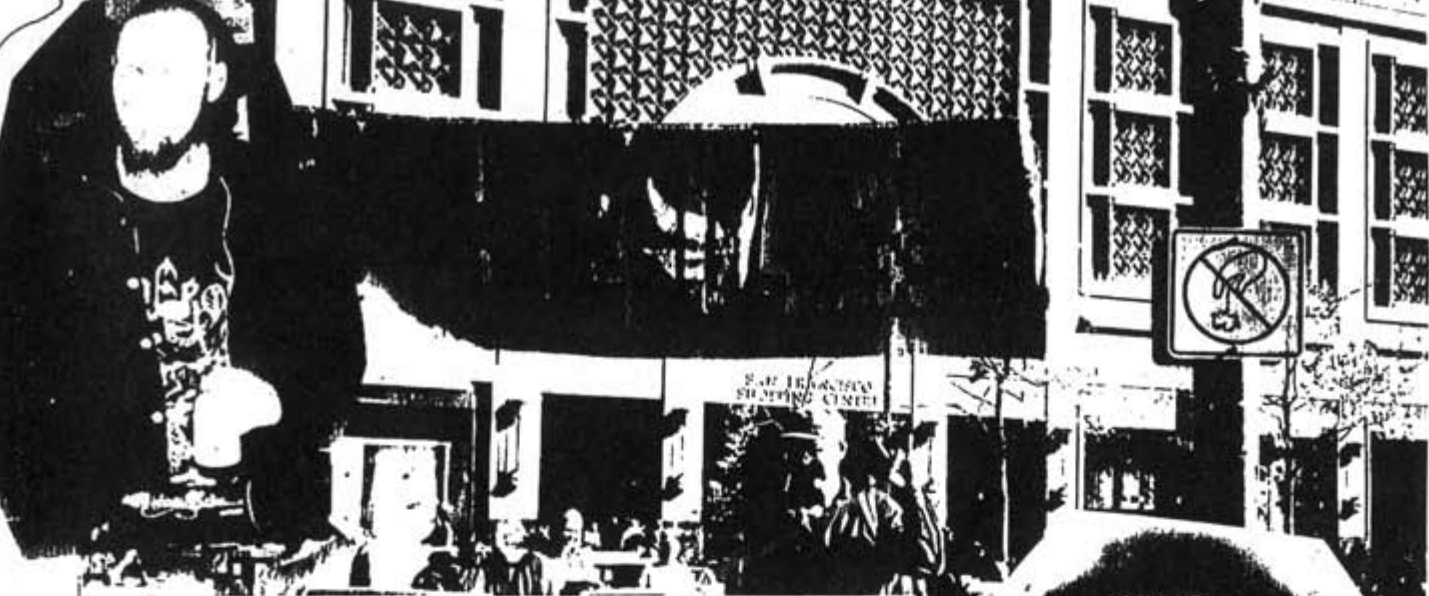
Featuring
UNKNOWN
(MISSING COVER)

CHN
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Leroy







SO HERES A DYSTOPIA INTERVIEW... DYSTOPIA IS A GREAT BAND WHOS LYRICS HAVE A VEURY MISANTHROPIC VIEW OF THE WORLD. THE LINE UP IS TODD. BASS. MAUZ. GUITAR & VOCALS. DINO. DRUMS AND VOCALS. THE INTERVIEW IS WITH MAUZ AND DINO, TODD UNFORTUNATELY IS IN HIS HOME ORANGE COUNTY.

ME) SO WHAT MAKES YOU GUYS WRITE SUCH MOR-BID LYRICS OPPOSED TO... DINO) POP PUNK LYRICS? ME) NO NOT EVEN POP PUNK, JUST REAL SMASH THE STATE STRAIGHT UP POLITICAL SONGS.

MAUZ) WE'RE STILL A REAL SMASH THE STATE POLITICAL BAND, WE'RE ALL SICK OF BEING OPPRESSED WETHER IT'S BY THE POLICE OR BY THE POLICE. DINO) WE CAN SAY THAT TWICE. MAUZ) OR GIRL FRIENDS, JOCKS, NAZIS, OR WHATEVER IT IS, IT ALL COMES DOWN TO OPPRESSION ME) WHAT I LIKE ABOUT YOU GUYS

IS THAT YOU TALK ABOUT A WIDE RANGE OF OPPRESSION, AND MORE PERSONALL, UP CLOSE FORMS. DINO) I THINK ITS HUMAN NATURE, I THINK HUMANS NATURALLY WANT TO DOMINATE, OPPRESS, AND RULE OVER SOME ONE ELSE, IT'S LIKE THE FUCKING MONKEY THING WHERE THEY GRAB STICKS AND BASH EACH OTHERS HEADS IN. WE'VE JUST GONE TO ANOTHER LEVEL, DEGRADING HUMANS, FORMING GHETTOS AND A CLASSCIST SOCIETY. I GUESS THE WHOLE GRAFFITI THING FALLS INTO IT BECAUSE I BELIEVE MORE THINGS I SEE ON WALLS THAN I DO IN PAPERS AND MAGAZINES, YOU CAN READ A CULTURE BY WHATS WRITTEN ON THE WALL.

WE SAID ON OUR FIRST 7" "BLANK WALLS -
BLANK MINDS. FOR HOW MUCH CONCRETE
MAN HAS CONSTRUCTED AND HOW MANY FOR-
ESTS WE HAVE DESTROYED, I DON'T UNDER-
STAND WHY IT'S SUCH A BIG FUCKING DEAL
TO WRITE ON SOME CONCRETE STRUCTURE THAT'S
MADE FOR BOUNDRIES... JUST TO PUT SOME ART
ON IT, ART INSTEAD OF A CONTRACTED GIANT DIS-
PLAY OF ONE GROUP'S FEELINGS OR STATEMENT. IT
SHOULD BE FOR EVERY ONE TO WRITE ON. MAUZ) HEY
I JUST WANT TO CHANGE THE SUBJECT FOR A MIN-
UTE... I KNOW THAT TODD GETS UPSET WHEN HE
DOESN'T GET A CHANCE TO SPEAK IN INTERVIEWS,
SO I WANT TO SAY TWO WORDS ON HIS BEHALF!
FUCK THAT! THATS IT... AND TODD IS REALLY DOWN
FOR EVERY THING WE SAY. DINO) WEVE BEEN IN
THIS BAND TOGETHER FOR SEVEN YEARS NOW, WE
REALLY KNOW EACH OTHER. MAUZ) ONE OF TODD'S
PET PIEVES IS THAT ME AND DINO ARE THE VOCAL
ONES IN THE BAND, AND HE DOESN'T GET TO
TALK ENOUGH. DINO) BUT WHEN THE HIGH TIMES
INTERVIEW COMES HE CAN DO ALL THE TALKING!
MAUZ) OK... SO I HEARD THAT TAGGING HAD SOME
VERY NEGATIVE OUT COMES FOR YOU ON THE
MEDICATION TIME (MAUZ'S OTHER BAND) TOUR.
MAUZ) YEAH IN PORTLAND WE PLAYED A SHOW IN
THIS SPACE THAT SHARED THE GROUNDS WITH A
CHEMICAL FACTORY. DINO) RATHER IRONIC
MAUZ) YEAH, WELL TWO MEDICATION TIME MEMBERS
BOMBED THE PLACE AND ENDED UP ALMOST GETTING THE
PLACE EVICTED, AND FOR THE RECORD WE ARE VERY
SORRY. AT THE SAME TIME PEOPLE WHO PUT ON
SHOWS NEED TO REALIZE THAT WHEN YOU PUT ON
PUNK SHOW PEOPLE WILL NOT ONLY WRITE ON YOUR
WALLS, THEY MIGHT (A) BREAK BOTTLES (B) FIGHT
(C) SHOOT UP IN YOUR BATHROOM (D) O.D IN
YOUR BATHROOM (C) STAB PEOPLE.... I THINK
THAT IM FUCKING UP MY ALPHABET HERE.

ME) HOW DOES THAT KIND OF THING ME
YOU GUYS FEEL ABOUT THE STATE THAT ARE
SCENE IS IN? DINO) YOU CANT JUDGE THE WH
BARRELL BY A FEW BAD APPLES, THATS JUST
IT GOES. THE THING IS WERE NOT HIRING
CERS TO BEAT UP ON THE PEOPLE WHO ARE
FUCKING UP, YOU HAVE TO TAKE THE GOOD WE
THE BAD, IF YOU WANT TO HAVE A SHOW
BOUNCERS ARE WATCHING YOURE EVERY M
AND YOU CANT BRING A BEER INSIDE AND
CANT SMOKE WEED IN THE CORNER, YOU PR
ABLY WONT HAVE FIGHTS, TAGGING ETC... BUT
YOURE FUN AND FREEDOM ARE TOTALLY LIM
ED, AND IF OUR SCENE IS TIGHT, WE'LL TRY
KEEP ALL THE FUCKHEADS OUT. ME) DO YOU
CONSIDER YOURE SEWES AN ANARCHIST?
DINO) NO. MAY 2) YES AND NO. DINO) I
LIEVE IN REVOLUTION, I BELIEVE IN CHAN
I BELIEVE IN DOING SOMETHING TO HELP
PITIFULL WORLD... BUT FIRST I HAVE TO DEAI
WITH SELF HATRED, AND CONTEMPT WITH
HUMANITY ON A WHOLE... I JUST HOPE
COMET COMES AND TAKES US ALL OUT.
FOR ME THE ANARCHIST IDEAL HAS BEEN
THE CLOSEST THING I CAN GRASP ONTO... F
DOM. DINO) I LOOK FOR THE BAD IN PEOPLE
I'M NOT LOOKING FOR PEOPLE PULLING TOGETH
SAYING "GOVERNMENTS GONE EVERY THINGS
GONNA GO OK!" FUCK NO THERES TO M
GOIN ON... CRAZY SHIT. ME) DO YOU GUY
THINK THAT IF ANY OF THIS DID HAPPEN
COULD HANDLE THEMSELVES, BECAUSE I SURE
DINO) THERE'S TOO MANY SUB DIVISIONS, PUN
ISNT PUNK ANY MORE. THERE'S POP PUNK
HARD CORE PUNK, CRUST PUNK, SKA PUNK
EMO PUNK, THERE IS SO MANY WALLS IN

PLACE THAT SAYS "SMASH DIVISIONS"
QUALITY", WELL IN THIS MIDST OF EQUALITY
WE'VE MADE SO MANY DIVISIONS. ME I DO
YOU GUYS NEVER DO THAT? DINO) WERE
ALL GUILTY OF IT. MAUZ) DINO JUDGES PEOPLE
BUT I DONT (LAUGHS) DINO) THE THING IS WE ALL
IT'S CALLED PREJUDICED. (107) BASICLY
SAYING YOU'RE AN EMO FAG BUT HE'S NOT.
(108) BUT I GET ALONG WITH YOU. WE ALL
NEED TO LEARN THAT JUST BECAUSE OF
PHYSICAL OR LIFESTYLE DIFFERENCES...
WE'RE ALL PUNKS, AND WE ARE ALL GETTING
CREWED.



HUMAN = GARBAGE





ONE NIGHT I WAS W
HOME FROM WORK
EAGER VOICE YELL"
I COULD EVEN FINISH SA
PULLING OUT HIS CANS &
THOUGHT WAS "FUCK NO,
PAINT RIGHT NOW?!" BUT
A 6 FOOT THROW UP. I RE
PAINT IS TO SLOW! I HA
THE WALL AND DID A BIG C
WITH ME, SAYING "COME B
UP." I SAID NO, I WAS SURE
BE AROUND WHEN IT HAP
THE SO CALLED SAN FRANC
ON HIM. TIE IS A GENIUS A
AND THAT PART
THANK YO



WALKING DOWN MISSION STREET ON MY WAY
I WAS IN BETWEEN 22nd & 21st, I HEARD THIS
"HEY GREASE" I TURNED AROUND TO SEE TIE. BEFORE
SAYING "WHAT'S UP TIE?" HE WAS LEANING UP HIS BIKE,
SAYING "YO GREASE WATCH OUT FOR ME" MY FIRST
IT'S 10:00 FRIDAY NIGHT ON MISSION, AND HE WANTS TO
BEFORE I COULD SAY NO HE WAS ALL READY STARTING
REMEMBER HIM CUSSING THE WHOLE TIME "FUCK THIS
FUCKING KRYLON!" HE FINISHED AND CLIMBED UP
GREASE TAG. AFTER THAT HE WALKED TOWARDS MY HOUSE
OMB WITH ME, IF YOU DONT HAVE SUPPLIES I'LL HOOK YOU
HE WOULD BE CAUGHT ANY DAY AND I DIDNT WANT TO
OPENED. I GUESS THAT SHOWS WHAT I KNOW, BECAUSE
SO GRAFFITI TASK FORCE NEVER LAYED A HAND
AND A FORCE THAT CANT BE TOUCHED...
IT WILL NEVER DIE.
U TIE.

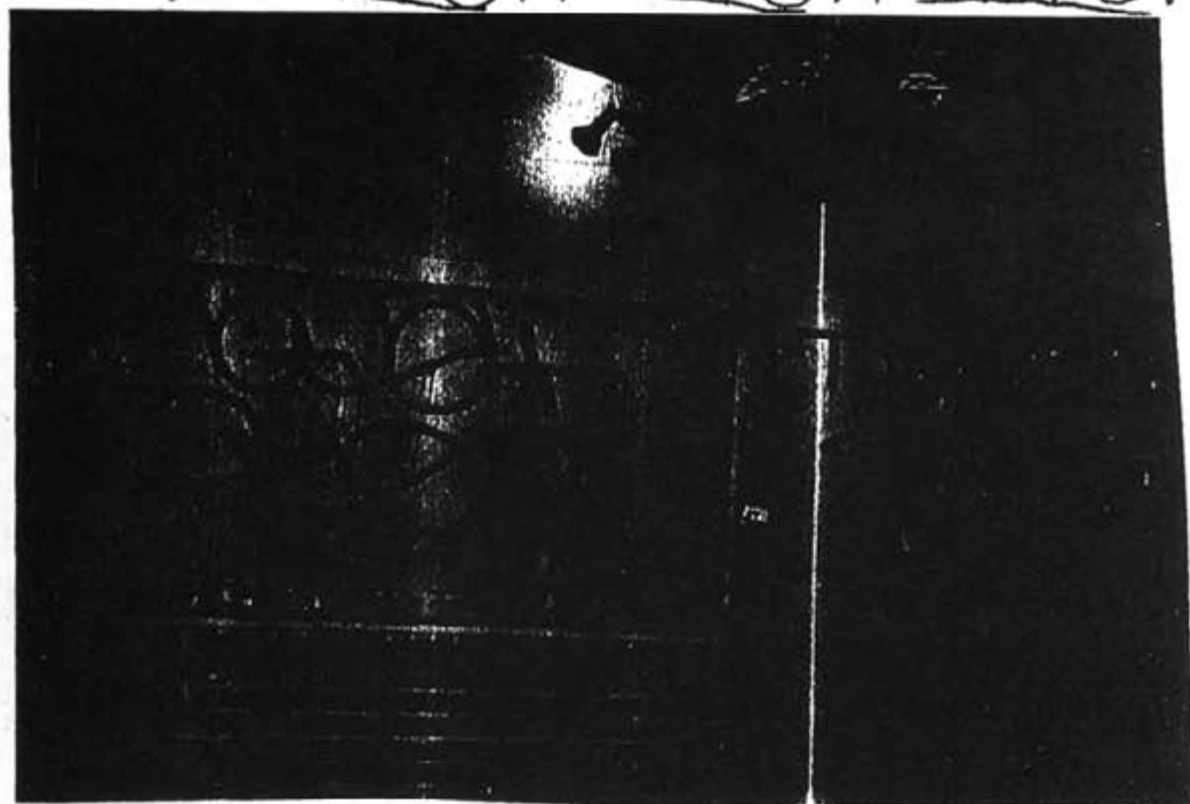




"KIN I CAN 10-0 OR DIE DAY"



→ *SHOP! *SHOP! *SHOP!



KUHI ITHIR



you ONLY GET ONE



THA



Handwritten notes on the left margin:
Hyp's
ink
head
= SP.
©
↑
CHACHA
800

RAGE

ANTI-VOY

FOV

BUDS

100%
GNARLY
KUK



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FUCK WORK

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KENOR+OVNI





Cruising the streets in a city-owned Ford F-450 truck, DuBose —a city public works employee —roams Vista four days a week with an assortment of solvents, paints and a powerful spray washer, erasing graffiti. It's a big job in a city that spends nearly a quarter-of-a-million dollars a year to fight what officials said is an aesthetic scourge that drives down property values and discourages economic development.

DuBose said he removes about 40 to 50 markings a day in a never-ending effort to scrub the city clean. New paint-stained signatures often reappear where they had been cleaned. Still, racing between targets last week, DuBose, said he's proud of the work. "I like it. I'm keeping the streets clean for people —at least, I'm trying to," he said. "We want our city to be attractive, for insiders and outsiders."

Beautifying Vista

The 45-year-old DuBose is one of two full-time city employees dedicated to erasing graffiti, a curse probably as old as paint, but one that has gained new attention in Vista as City Council members try to beautify the city. Assistant City Manager Patrick Johnson said last week that the city will spend \$240,000 this year to fight graffiti, 60 percent more than the \$150,000 a year it was spending two years ago. Johnson said the increase went to hire DuBose as the second full-time graffiti cleaner, buy equipment and divert code enforcement attention to the problem. Chuck Crist, Vista's public works supervisor, said the increased commitment is important because the best way to discourage graffiti is to eliminate it within 24 hours of when it's discovered.

Blasting it clean

Vista officials said the city's ability to fight graffiti improved last year when it started using special \$15,000 power washers to blow graffiti to pieces, rather than just paint over it. The machines have recirculating suction systems that collect the jetted water, keeping it from flowing down storm drains and polluting waterways. On Monday, DuBose showed off the city's newest machine, using it to clean a spot on a concrete streetlight where the city had used gray paint to cover red graffiti. The markings were in a sleepy residential neighborhood on Westwood Road. Backing up and jumping out of his truck, DuBose put out his traffic cones, and placed about five 15-pound sandbags in the gutter and around the streetlight to keep the water from flowing away from the power washer's suction hose. Donning heavy protective gloves and glasses, he poured a solvent called "Bare Brick Stone and Masonry Graffiti Removal" — a "corrosive that may produce severe burns" if it touched skin —into a yellow bucket and started brushing it over the painted light pole with a long-handled broom. Then DuBose turned on the washer's gas-powered generator and adjusted its temperature to just under the boiling point. "We usually run it at 200 degrees," he said. "Once you get past there, you don't really get the advantage of the water pressure, it's just steam." In seconds, DuBose began blasting paint off the light pole with a 4,000 pound per-square-inch water jet, training it just inches from the pole's surface and sweeping up and down. Within minutes, he was off to another site to wipe out more graffiti. DuBose said he uses a slightly less corrosive solvent to hand wipe graffiti off utility boxes. He also uses spray paint supplied by San Diego Gas & Electric and Pacific Bell to cover the marked areas. "This is pretty much it," he said with a big smile. "I'm in. I'm out. I'm in. I'm out."

Gangs, or kids?

The city recently made changes to its \$1,000 tipster award program so that citizens who turn in successfully prosecuted graffiti vandals can get their rewards anonymously. City officials said some folks are reluctant to combat graffiti, because gangs are often involved in tagging. DuBose said he doesn't worry about that. He said he thinks most of the vandalism in Vista is done by children and "wannabees." Graffiti is often found near schools, or the paths people use to get to them. DuBose said still doesn't understand what motivates taggers. "There are better things to do, especially here," he said with a big smile. "You know, go to the beach and soak up the sun and the rays and just relax." DuBose said when he started the job, it was frustrating to see graffiti reappear, but he has gotten used to it. "At first, I was like, 'Man, I just cleaned this, don't they understand I'm going to come back?' he said. "But, you know, I've learned to be pretty stubborn. As frustrating as it is for me, when they come by and see it clean, they've got to say, 'Man, I just put that on there yesterday!'

"That's the goal," DuBose said, smiling, "Make them as angry as you are."No your not. :)



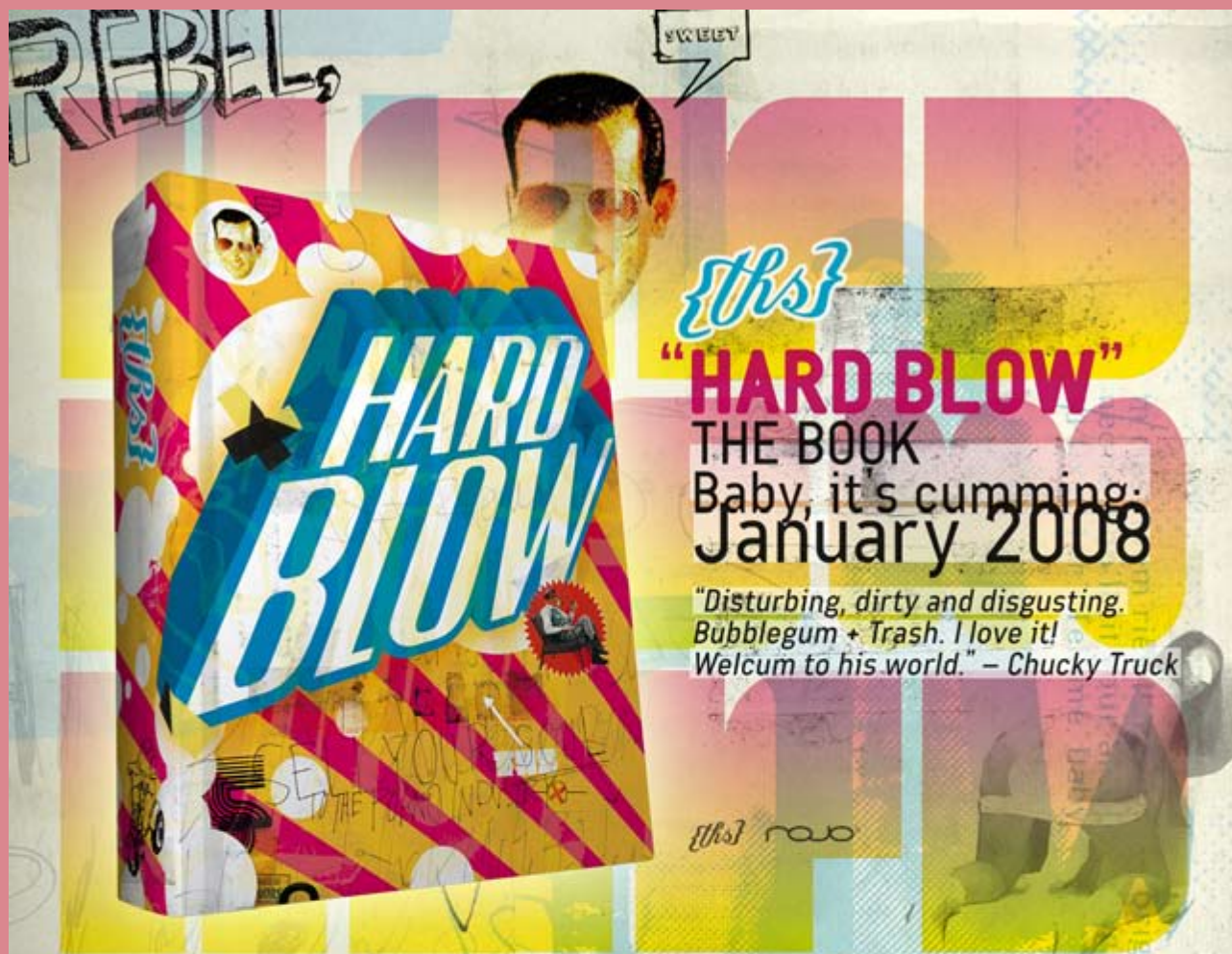


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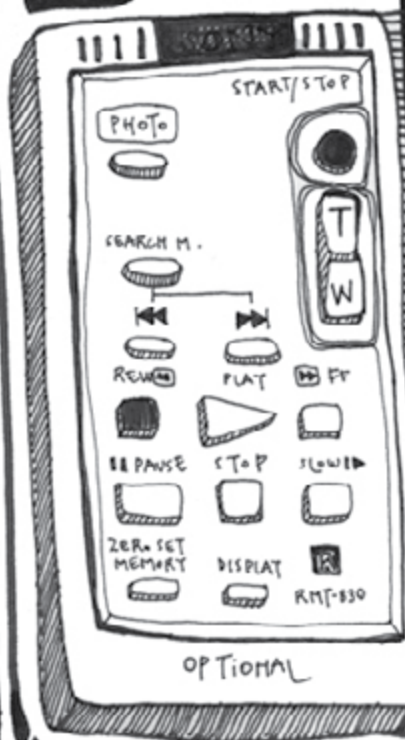






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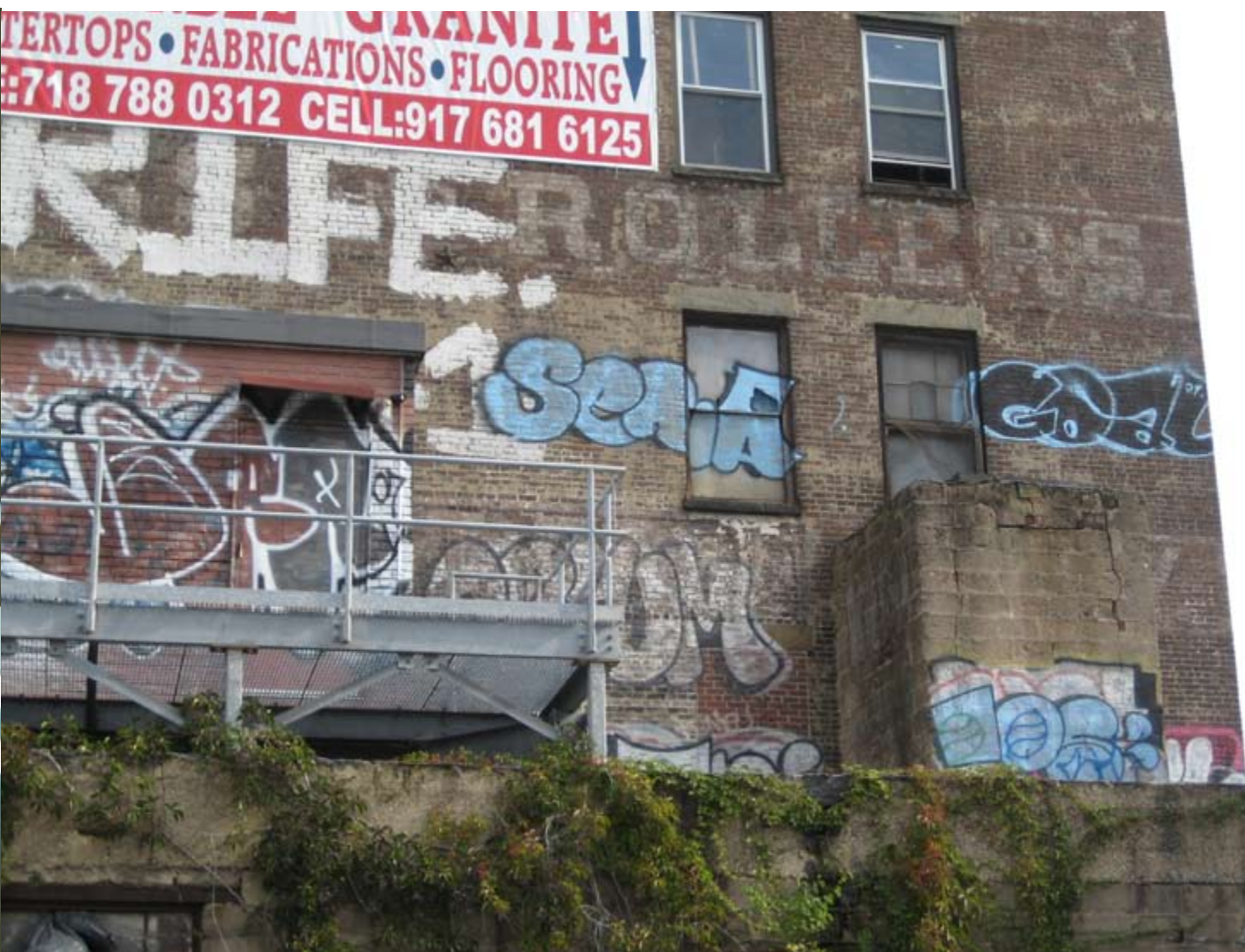


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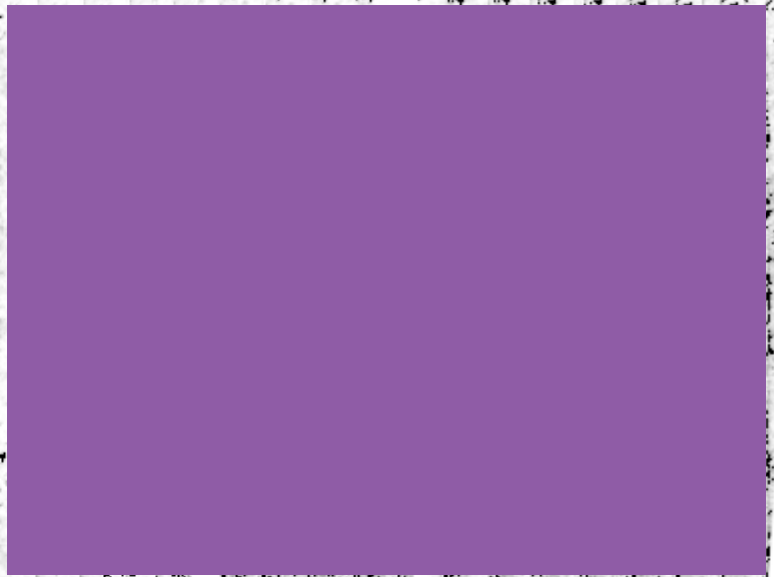




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Parallel Strokes

A BOOK ABOUT GRAFFITI & TYPOGRAPHY

BY IAN LYNAM



ABOUT THE BOOK

Parallel Strokes is a collection of interviews with twenty-plus contemporary type/face designers, graffiti writers, and lettering artists around the world. The book is introduced with a comprehensive essay charting the history of graffiti, its relation to type design, and how the two practices relate in the wider context of lettering.

Interviews within include conversations with pan-European type design collective Underware, Japanese type designer Akira Kobayashi, American graffiti writer and fine artist Barry McGee/Twist, German graffiti writers Daim and Seak, American lettering artist, graphic designer and design educator Ed Fella, among others.

Parallel Strokes is an enquiry into the history, context, and development of lettering today, both culturally approved and illicit.

INTERVIEWS WITH

- type designer Akira Kobayashi
- type design collective Underware
- lettering artist and graphic designer Ed Fella
- graffiti writer and fine artist Delta
- graffiti writer and fine artist Jerry Inscene/Joker
- type designer Jens Gehlhaar
- graffiti writer and fine artist Daim
- graffiti writer and fine artist Seak
- graffiti writer and type designer Jonas Williamsson
- graffiti writer and fine artist Handselecta
- fine artist and former sign painter Tasha Auerbach
- graffiti writer and fine artist Lady Pink
- graffiti writer and fine artist She One
- graffiti writer and graphic designer Eklips AWR/MSK
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For lindsay lohan

Kiro must go for tagging stance

EYE OF THE BEHOLDER: Children's Commissioner Cindy Kiro's comments that graffiti can be seen as legitimate art has outraged the Sensible Sentencing trust.

The Sensible Sentencing Trust has accused Children's Commissioner Cindy Kiro of attempting to legitimise graffiti and tagging and called for her resignation. Dr Kiro made the comments in a submission to the Law and Order Select Committee hearing submissions on the Summary Offences (Tagging and Graffiti Vandalism) amendment Bill.

"For some people, graffiti and tagging are seen as a legitimate art form," she said.

Justice watchdog the Sensible Sentencing Trust says the Commissioner's comments endorse vandalism and she should resign.

Trust spokesman Garth McVicar said he was absolutely staggered that

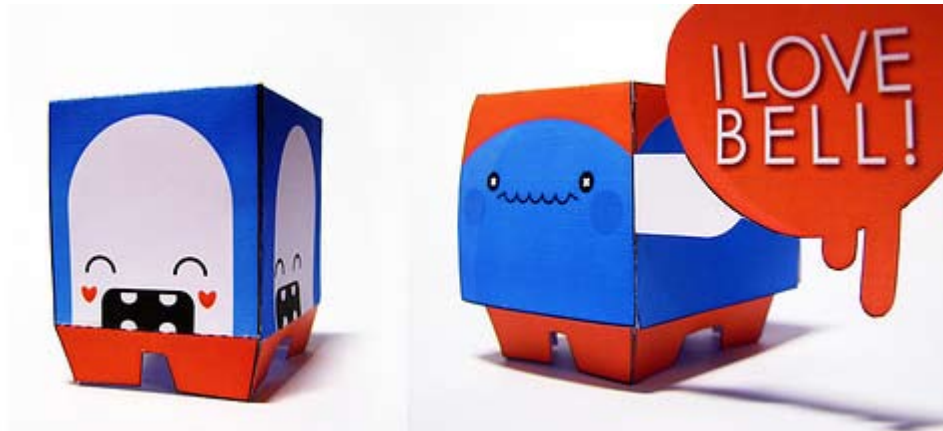
someone with a responsibility for the protection and well-being of young people could make such an inflammatory statement.

"Dr Kiro has given every wannabe tagger and vandal permissions to commit crime, providing they say that it was an expression of their history or a legitimate art form," he said.

"Her comments are hugely provocative at a time when a decent hard-working citizen is facing a murder charge because of his frustration over this issue." Mr McVicar cited increases in youth crime and claimed that graffiti and tagging were entry level crimes. "The youth committing these violent crimes would have all started with graffiti and vandalism," he said. A spokesperson for Dr Kiro declined to comment.



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Graffiti in

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“Bomb It”

dives into the world of graffiti By Ted Fry

Movie review

“Bomb It,” a documentary directed by Jon Reiss. 93 minutes. Not rated; suitable for mature audiences.

Grand Illusion.

Is it art, or is it vandalism? According to the hyperactive documentary “Bomb It,” that’s in the eye of the victim, tagger or passer-by, who all see graffiti differently depending on the myriad forms it takes on countless surfaces across the global urban jungle.

“Bombing” is the inside term for leaving one’s mark on the modern equivalent of cave walls. Much of it looks remarkably the same, whether in New York, Paris, Barcelona, São Paulo, Berlin, Cape Town or Tokyo. But take a closer look, and the socio-anthropologic differences emerge in dramatic relief.

A close look is exactly what filmmaker Jon Reiss gives us through numerous illuminating interviews with practitioners in those cities and many more. “Bomb It” is nothing if not breathless and authoritative in its global view of how graffiti spread from Philadelphia and New York to the world.

What most people recognize as graffiti started out as simple name-writing on walls, windows and lamp-posts, à la “Kilroy Was Here.” Taggers developed catchy handles and typographies to create unique identities, and the film introduces us to many by way of clever graphical representations of their signatures. Reiss tracked down some of the fathers of tagging, including “Cornbread” and “Taki 183,” who offer the early philosophy that drove them. As the elaborate style of letter formation evolved, colorful murals followed, cutting a swath that reflected the distinctive disaffection of the individual who created them. In the 21st century, graffiti seems entirely too inadequate a word to encompass stuff that ranges from social commentary on walls in Palestine to gang taunts in the alleys of Los Angeles.

Because Reiss tries to cover it all, “Bomb It” sometimes feels like it’s running off the rails. The kinetic editing that keeps bopping from continent to continent never lets up, and it’s often impossible to absorb the impressive array of images. With fast-talking bombers speaking in several languages, the subtitles make it difficult to keep focus on the visuals. Nonetheless, it’s an apt metaphor for the uncontrollable explosion of bombing all over the world.

*The movie is fucking good. Could do
without some of the special effect.
Worth getting — Sfaustina*

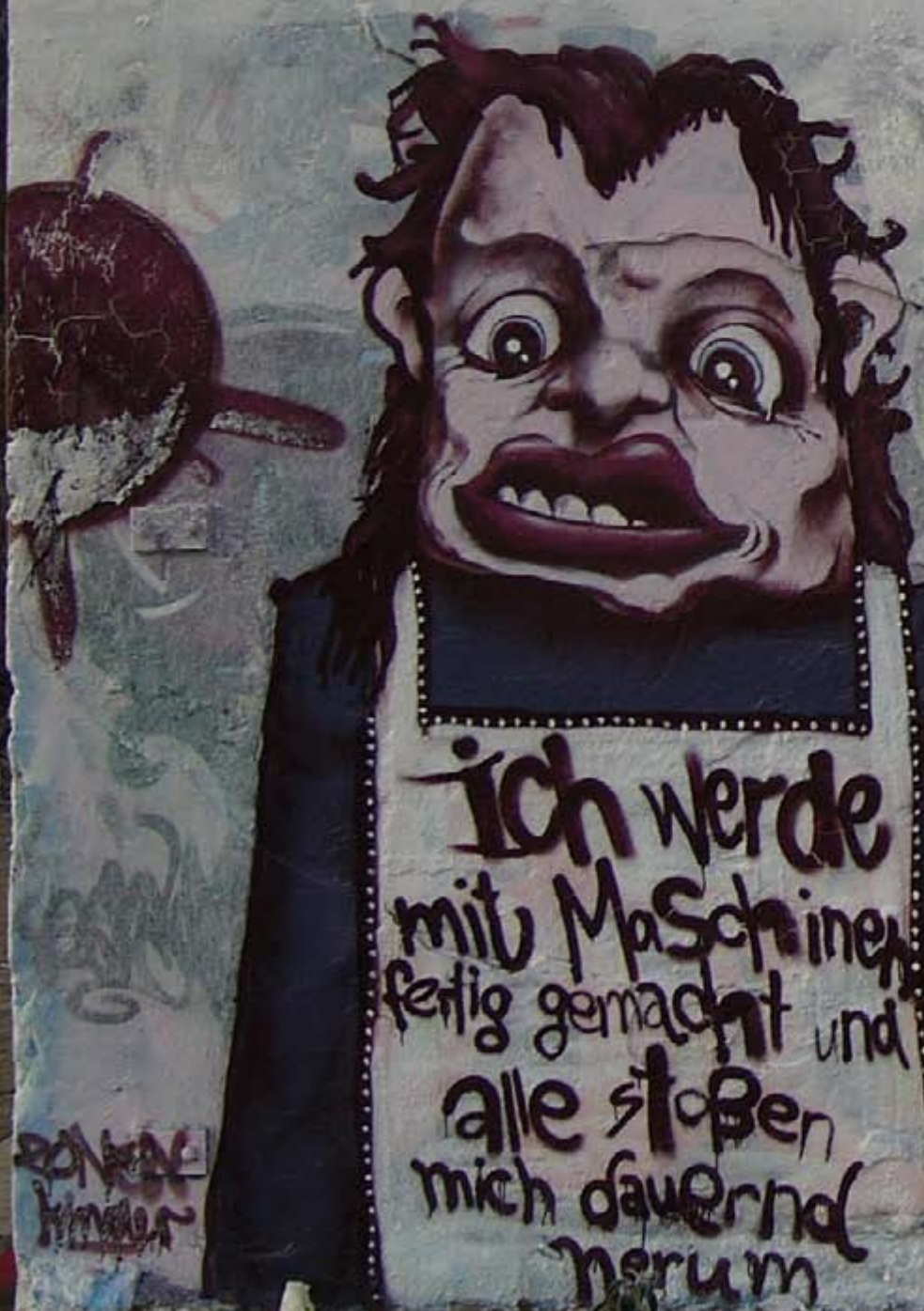


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mit Maschinen
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alle stoßen
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müde

Donner
Hinter



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habe
Angst

Ich sterbe
an einer
Krappputten
Leber





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Thank You For Viewing Bloodwars

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